

CD 2008--74



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

University of Toronto Wind Ensemble

Gillian MacKay, conductor

James Campbell, clarinet

Lang Ning Liu, piano

Friday, October 3, 2008

7:30 pm. MacMillan Theatre



08|09 SEASON

WHERE GREAT MINDS MEET GREAT MUSIC

Program

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(b. 1965)

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James Campbell, clarinet

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Dana Wilson
(b. 1946)

UNIVERSITY OF TORONTO WIND ENSEMBLE
Gillian MacKay, conductor

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Program Notes

A Winspear Fanfare ALLAN GILLILAND

This short piece was written to celebrate the festive opening of Edmonton's Winspear Centre, a spectacular new concert hall that first opened its doors in 1997. The first portion of the piece is based on a three-note motive first heard in the trumpet. At the beginning of the second section the percussion section quotes the iconic opening of Copland's *Fanfare for the Common Man* - a joke recalling a request from a Winspear official for Gilliland to write the "Canadian version of the *Fanfare for the Common Man*." The brass re-entry starts the fanfare toward its close, and generates energy through punctuated staggered entries followed by forceful unison rhythms.

Dusk STEVEN BRYANT

Dusk is a brief, evocative piece describing the moments surrounding sunset. In his own notes for the piece, Bryant speaks of the duality of sunset, with its "reflective calm....paradoxically illuminated by the fiery hues of sunset." The harmonic language is warm and rich in *Dusk*. Bryant makes considerable use of the open, haunting sound of stacked fifths throughout, and the work finally comes to rest rhythmically and harmonically, fading into darkness.

Steven Bryant is a rapidly-emerging young composer on the American wind ensemble scene. Originally from Arkansas, he studied with John Corigliano and Cindy McTee, as well as Francis McBeth.

Desert Roads - Coming Home DAVID MASLANKA

David Maslanka has composed many significant works for wind ensemble, including several wind concertos, a mass, and seven major symphonies. He is also well known as a composer of excellent music for percussion ensemble.

Coming Home is the third movement of *Four Songs for Clarinet and Wind Ensemble* (2005). Maslanka describes these songs as connected

directly to the Romantic "songs without words" ideal, citing Brahms, Schubert and Schumann as models. This movement is subtitled *In Memoriam Frederick Fennell*, and is dedicated to the memory of the originator of the modern wind ensemble, Fennell, who died in 2004, was both a mentor and friend to Maslanka, and inspired him to begin writing for winds. The composer describes the movement as "both delicate and forceful, thoughtful and exuberant - a quiet coming home to rest." The movement combines an easy staccato groove with an exuberant sixteenth-note motive that flashes from the soloist into the group. The end of the movement - the "coming home," features a dissipating throbbing in the ensemble as the clarinet makes its final gentle statements.

Rhapsody in Blue GEORGE GERSHWIN

Originally written in the winter of 1924, *Rhapsody in Blue* has long been admired as a cross-over work with a foot in both jazz and classical worlds. George Gershwin originally wrote the piece for a "What is American Music?" contest initiated by New York band leader Paul Whiteman. Gershwin, largely a self-taught composer, lacked the orchestration skills to get his new piece ready for the Whiteman band, and turned to Ferde Grofé, Whiteman's arranger, to complete the work. Grofé's version, for Whiteman's small orchestra, was later expanded for theater orchestra. Over the decades since, many versions of the piece have arisen, most for larger ensembles, including full symphony orchestra. Grofé himself created an unsuccessful version for concert band in 1928 which redistributed the solo part amongst the players in the band! The smaller, original versions of the *Rhapsody* were largely forgotten until Thomas Verrier and Donald Hunsberger published two versions in 1995 and 1998. Hunsberger's version, which we will play tonight, has a driving, urban feel. The immediacy of the winds provides urgency to the music which is less prevalent in the orchestral version.

We are happy to welcome Lang Ning Liu to our stage. Lang Ning is a second-year DMA student in piano performance, and is a student of Marietta Orlov. She won the opportunity to play this concerto in a competition held last year.

Fantasia on Themes from *West Side Story*
ALLAN GILLILAND/LEONARD BERNSTEIN

Inspired by last year's successful presentation of *Dreaming of the Masters*, we are happy to present another work by Allan Gilliland for solo clarinet. Like the other piece, *Fantasia* was also written especially for our soloist, James Campbell. Gilliland created this work by weaving together song melodies and dance music from the famous 1957 Bernstein/Sondheim musical. Like all Bernstein's music, this piece has invigorating rhythm throughout, while the melody floats overhead. The solo clarinet has the opportunity to sing the much-beloved melodies, as well as improvise in jazz sections. The piece was originally conceived for James Campbell with chamber orchestra, and this version for winds was created in 2008 for the UofT Wind Ensemble by the composer.

The Lads of Wamphray
PERCY GRAINGER

Unlike many of Percy Grainger's works for wind band, this piece is based on original music by Grainger himself, rather than collected folk music. The style is unmistakably Grainger's – the tune is exuberant and bouncy, and the work rattles past with incredible interest and detail in the orchestration, harmonic language, and counterpoint. This is one of Grainger's longest single-movement works. He wrote it originally in 1905, and presented it to his mother as a birthday

gift. Although the music is original, it was inspired by a text Grainger found in Sir Walter Scott's *Minstrelsy of the Scottish Border*, published in 1802. The text of *The Lads of Wamphray* in this collection describes a battle between two clans (the Maxwells and the Johnstones) which took place in 1593. It was Grainger's wish to portray the "swashbucklers" of the 14-16th century Scottish borders, and capture their sense of adventure and daring.

Sang!
DANA WILSON

This is a light work by award-winning American composer Dana Wilson. His compositional style often involves layering of rhythmic lines, the result of which is increasingly interesting texture and counterpoint. The Wind Ensemble opened last season's first concert with his work *Shortcut Home*. In *Sang*, Wilson employs players' voices as part of the texture, and on several occasions they speak an extended chant of nonsense syllables. The work opens with the chant and then builds by adding instrumental voices, starting from the bass line. In the centre of the piece, the chant expands and is presented in canon, with a little vocal texture added. The syllables come fast and furious as the texture deepens, until it begins to dissipate and ends with one final piece of chant.

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Biographies



JAMES CAMPBELL has followed his muse to five television specials, more than 40 recordings, over 30 works commissioned, a Juno Award for Stolen Gems [Marquis Records], a Roy Thomson Hall

Award, Canada's Artist of the Year and the Order of Canada. Most recently, Campbell received The Queen's Golden Jubilee Medal. This was given on the occasion of the fiftieth Anniversary of the accession of Her Majesty the Queen to the Throne. Called by the Toronto Star "Canada's pre-eminent clarinetist and wind soloist", James Campbell has performed in most of the world's major concert halls and with over 50 orchestras including the London Symphony, Orchestre Symphonique de Montréal and the Russian Philharmonic. Campbell has collaborated and performed with many of the world's great musicians including the late Glenn Gould and Aaron Copland; as well as chamber music tours with over 30 string quartets including the legendary Amadeus String Quartet, the Guarneri, Vermeer, New Zealand, St Lawrence, Fine Arts, and Allegri String Quartets.

In 1984, James Campbell was named Artistic Director of the annual summer chamber music festival in Parry Sound, ON, The Festival of the Sound now planning its 28th season. Mr. Campbell has taken the Festival to England on three occasions and it has been the subject of documentaries by BBC Television, CBC Television and TV Ontario. In 2003 Festival of the Sound opened its very own 500 seat concert hall, the Charles W Stockey Festival Performance Hall. Since 1989, James Campbell makes Bloomington, Indiana his base during the academic year as Professor of Music at the prestigious Music School of Indiana University.

LANG NING LIU is dedicated to reviving modern and classical repertoire, whose performances as recitalist, chamber musician and concerto soloist are noted for coupling breathtaking

technical mastery with a profound and eloquent musicality. Her uncommon artistic range and the compelling immediacy of her interpretations invite listeners to distinctively original concert experiences. Anthony Tommasini of New York Times hailed her as "a sensitive, extremely compelling artist", and praised her "elegant pianism, warmth and artistic maturity". Musical America has remarked of her "miraculous strength and confident breadth".

Ms. Liu performs extensively as a soloist and chamber musician, and has recently returned from a concert tour of several major cities in China with Liao Ning Philharmonic. In 2004, Ms. Liu performed the New York premiere of the Emerson Concerto by Charles Ives with The Juilliard Orchestra under the baton of Anne Manson to great acclaim. She has also performed as a guest soloist with numerous orchestras, including the Beijing Philharmonic Orchestra, Shreveport Symphony, Southern Missouri Symphony Orchestra, Cathedral Bluffs Symphony Orchestra, Louisiana Philharmonic Orchestra, Asian Youth Orchestra, and Mississauga Youth Orchestra. Ms. Liu has premiered and recorded commissioned works by numerous Canadian composers, including the works of Vincent Ho, Clifford Crawley, and Vladimir Savtchenko. In addition to her performance accomplishments, she has given numerous master classes in North America and Asia.

Ms. Liu entered the Glenn Gould Professional School in Toronto on full scholarship at the age of 17, where she began her undergraduate studies as a student of Marietta Orlov. She completed her studies in Master of Music in Piano Performance at The Juilliard School in New York under the tutelage of Julian Martin, and studied chamber music with Jerome Lowenthal and Seymour Lipkin. During this period, she had acquired public recognition in New York's musical scene after capturing a number of competition awards.

Ms. Liu is currently a candidate for the Doctoral Program in Piano Performance at University of Toronto on full scholarship, studying under Marietta Orlov.



GILLIAN MACKAY is an Associate Professor of Music of the University of Toronto, where she conducts the Wind Ensemble and teaches conducting and trumpet. She is also the

coordinator of the Performance Division for the Faculty of Music. An award-winning teacher, Gillian has an active professional career as a conductor, adjudicator, and clinician. She has conducted honour bands throughout Canada and the United States, including the National Youth Band of Canada. A sought-after adjudicator, Dr. MacKay has judged Canadian band festivals at local, provincial, and national levels, as well as competitions in Singapore and Thailand. In 2007, Gillian was the conductor of the Southeast Asian Youth Wind Ensemble in Bangkok.

Dr. MacKay has presented clinics and workshops at provincial and state conferences in Canada and the United States, and is known for her work on the relationship between conducting and mime. Also recognized as a conducting pedagogue, Gillian leads the University of Toronto Wind Conducting Symposium each July, and has been the guest instructor at other symposia in Canada. As a trumpeter, she is active as a recitalist and chamber musician, and has a particular interest in the French solo trumpet and cornet music of the 19th century. Gillian is on the executive of the Lambda Iota chapter of Phi Beta Mus in Ontario, as well as the board of the Ontario Band Association. She is also on the editorial board of *Canadian Winds*, the journal of the Canadian Band Association. Gillian holds degrees and diplomas from the University of Lethbridge, McGill University, the University of Calgary, and Northwestern University. Previously, she served as Instructor of Brass at Medicine Hat College, and Director of the School of Music at the University of Windsor.

UPCOMING U OF T WIND ENSEMBLE CONCERT

Gillian MacKay, conductor

Wallace Halladay, faculty saxophone soloist

Karel Husa's *Concerto for Alto Saxophone*, Aldo Forte's *Dali*,

Michael Daugherty's *Niagara Falls*, and works by Richard Wagner and John Barnes Chance.

Saturday, November 22, 2008

7:30 pm. MacMillan Theatre

U of T Wind Ensemble

FLUTE

Sanghee Park
Jia Ball (piccolo)
Katherine Watson
Jy Hyun Goo (piccolo)
Mackenzie Polack

OBOE

Yee-Ting Ng
Candice Barnes

CLARINET

Jong Min Lee
Sydney Chang
Charlene Lee
Ana Michelle Cruz
Kathleen Arnup
Stephanie Geary (Eb)
Jason Chum (contra alto)
Joshua Phillips (bass)
Leah McGray Manning (bass)

BASSOON

Dan Rutzen
Shirley Chen

SAXOPHONE

Chelsea Shanoff
Shaun Mallinen
Richard Van
Olivia Shortt
David Pitman
Robin Reid-Moran
Amy Duong

HORN

Carlie Bigelow
Lauren Scobie
Amy Kazandjian
Samantha Aukstakalnis
Nancy Mann

TRUMPET

Andrea Vaughan
Alastair Chaplin
Jenn a Howells
Michelle Wylie
Ben Promane

TROMBONE

Annemieke Vanderkraay
Stuart Bremner (bass)
Joyce McGill

EUPHONIUM

Brendan Rawlins
Devin Sloos
Leonidas Varahidis

TUBA

Eric Probst
Haley Larman

PERCUSSION

Jenn Collins
Michelle Colton
Justin Han
Michelle Hwu
Stefan Kitai
Andy Luck

BANJO

Patrick Power

BASS

Jordan O'Connor

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